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PLACE'S BEGINNING LATIN

By PERLEY OAKLAND PLACE, Litt. D., Professor of Latin, Syracuse University

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ATLANTA

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HORACE, EPODES 2.33-34

In Epode 2, Horace sets forth the banker's dream of the delights of country life. Part of the dream has to do with the pleasures of winter-time (29-36):

At cum tonantis annus hibernus Iovis
imbris nivisque comparat,
aut trudit acris hinc et hinc multa cane
apros in obstantis plagas,
aut amite levi rara tendit retia,
turdus edacibus dolos,
pavidumque leporem et advenam laqueo gruem
iucunda captat praemia.

The meaning of *amite levi*, 33, has been much discussed, but not by recent editors of Horace. Their comments on the phrase (except those of C. L. Smith) are of little help. G. E. Marindin, in W. Smith, Dictionary of Antiquities¹ (1890), s. v. *rete*, I, apparently did not think of clap-nets or spring-nets, for he wrote thus:

In fowling the use of nets was one among many methods . . . ; thrushes were caught in them (Hor. Epod. ii. 33, 34); . . . The ancient Egyptians, as we learn from the paintings in their tombs, caught birds in clap-nets. . . .

Apparently Mr. Marindin saw a contrast between Greco-Roman and Egyptian practices.

But, in the article *auceps*, Smith himself had said:

. . . The fowlers used for catching birds . . . clap-nets, held by two parallel rods or poles (*amites*, Pallad. x. 12; Hor. Epod. ii. 33; *amites*, *periticae aucupales*, Fest. p. 21, Müller), in connection with which decoy- (*illex*) or call-birds, especially the owl (*noctua*) were used (Pallad. l. c.; Plaut. As. 1.3.67) . . .

Rich, Dictionary of Greek and Roman Antiquities² (1884), s. v. *amites*, had argued very strenuously that the Greeks and the Romans knew the use of clap-nets. In support of this view he cited especially Plautus, As. 1. 3, 61-72 = 215-226, and Manilius, Astronomica 5. 371-373.

In Asinaria 215-226 Cleareta, *lena*, is explaining to Argyrippus, *adulescens*, rich in love for Cleareta's daughter, but in naught else rich save in the implications of his name, how *lenae* conduct their business:

Non tu scis? hic noster quaestus aucupi simillimus.
Auceps quando concinnavit aream, offundit cibum;
adsuescunt; necesse est facere sumptum qui quaerit
lucrum;
saepe edunt; semel si sunt captae, rem solvunt aucupi.
Itidem hic apud nos: aedes nobis area est, auceps sum
ego,
esca est meretrix, lectus inlex est, amatores aves;
bene salutando consuescunt, compellando blanditer,
osculando, oratione vinnula, venustula.
Si papillam pertractavit, haud est ab re <d> aucupis;
savius si sumpsit, sumere eum licet sine retibus.
Haecine te esse oblitum in ludo qui fuisti tam diu.

Now, *adsuescunt* . . . *saepe edunt*, 218-219, is a sort of glorified *saepe sumunt*, modifying *offundit cibum*. The sense is, 'He throws food <in the path of the birds he wants to snare>, over and over, till he makes them used to the place where the net is spread: this he does because to make money one must spend some'. *adsuescunt* is thus a good example of what, in my note on *telo*, Aeneid 1.99, I called the use of a word which denotes the result, rather than of a word which would set forth the process (see further the Index to my Vergil, under "Result, emphasis laid on, rather than on process", p. 575). So 222-223 mean, 'So we *lenae*, by polite salutations, smooth addresses, through kisses, through wheedling, through gracious language get the lovers used to our snares, our nets, our cages'. Plautus, then, wrote *adsuescunt* (sc. *aves se areae*), instead of a more natural form, *adsuefacimus aves areae*. He did this, because he wanted to keep *aves* as subject, exactly as he wanted to have the *amatores* as subject in 222. This is, I think, a far better way of taking the passage than the view set forth by Mr. J. H. Gray, in his edition of the Asinaria (Cambridge University Press, 1894), that in 217 *lenones*, in 222 *aucupes* is subject, that in the former line *aves*, in the latter *amatores* is object. In this view there is an utter lack of symmetry. By the way, Mr. Gray says not a word as to how the *retia* were used.

The expressions *aream*, *offundit cibum*, *esca*, *retibus* all seem to point, with a fair degree of clearness, to clap-nets.

Manilius 5.371-373, dealing with various ways of catching birds, says:

aut nido captare suo, ramove sedentem,
pascentemve super surgentia lina.

In May, 1904, on a drive from Amalfi to Sorrento, I saw an arrangement of tall poles, with cords or ropes strung from them. My guide explained that on these poles nets were stretched, and that, with the aid of decoy birds, thousands of quail were caught in these nets.

In his review of E. W. Martin, The Birds of the Latin Poets, in THE CLASSICAL WEEKLY 10. 143-144, Professor McDaniel refers to the vast number of birds, especially birds on their migrations (compare Horace's words, *advenam* . . . *gruem*, 33), the Italians to-day kill by *shooting*. He says nothing of the use of nets.

To my colleague, Miss Grace H. Goodale, I am indebted for a most interesting *American* parallel to our Latin passages.

In a magazine entitled The Companion for All the Family, in the issue of January 13, 1921, there was an article entitled When Grandmother Watched the

Pigeon Net, by C. H. Stephens. It forms an excellent commentary on verses 33-34 of Horace's description.

The author begins by saying that, in the State of Maine, in 1825, or thereabouts,

Out of a calm September sky, which they darkened by their numbers, the enormous flocks of hungry birds <pigeons> descended upon the settlers' fields of corn, wheat, oats, barley, and devoured every kernel.

No small part of the farmers' annual task in those days was to guard these crops from the pigeons, whom the author characterized as

Worse than the gipsy or the brown-tailed moth, worse than the potato beetle, and worse and suddenly more destructive than any other known pest.

By the close of the Civil War, however, wild pigeons had wholly disappeared from Maine.

But up in the farmhouse attic the old squire's pigeon net still hung from two stout pegs in the rafters. It was made of strong twine, tied in two-inch meshes, and if I remember right was thirty feet in length by twenty in width. When set in a grain field, one side was pegged down to the ground, and a long, light pole was tied to the other—the side to be flung forward over the pigeons. The springs that flung it were two slim, but elastic, hornbeam poles about nine feet in length, which were planted firmly in the earth, so that the top ends could be bent backward to rest on the ground and be held down by a hook and trigger. To the latter lines were attached, extending off to a place of concealment—sometimes a hedge fence, often a little hut of boughs—where the trapper lay in wait.

To lay the snare the spring poles had only to be bent down, the nets folded back, and the hooks and triggers set. The long front pole projected about two feet on each side of the net, and when the net was folded back those two projecting ends were laid across the spring poles, so that when the watcher released them the front of the net was flung forward and fell clear of the poles.

A handful of corn or a pint of barley sufficed for bait, and was generally mixed with a quantity of chaff to form what was called the bed.

Usually the flights of pigeons came early in the morning, a little before sunrise. The settler stole out at dawn, set his net and concealed himself, with spring lines in hand. Often he had to wait only a few minutes. With a vast flutter of wings and a wonderful cooing, a flock would swish down on the field. Soon one or more birds would see the bait, then others would come with a rush, until the bed was covered with pigeons, all eagerly picking up the grain. In early days the flocks were far from wild or suspicious of danger.

This was the moment for which the trapper waited. A deft pull at the lines and the spring poles rose suddenly, flinging the net far forward over the bed. As it fell it enveloped every bird within compass of its meshes. Ten, twenty, and sometimes, it is said, a hundred pigeons were caught at once.

Then what mad fluttering ensued until the hunter had time to come and wring their necks! It was a good morning's work when a barrel of pigeons was snared at the expense of a few handfuls of grain. Every settler in our home county had his pigeon net. There were several kinds, different from the old squire's, some much larger, which hung suspended over the beds of bait and were so arranged as to be dropped on the pigeons, instead of flung over them by spring poles.

C. K.

THE CLASSICAL ELEMENT IN THE POEMS OF RUDYARD KIPLING¹

These were your judgments—well deserved enough—

By one who daily scorned his Latin Primer.

What is your verdict on the latest stuff

Sent by this rhymers?

These verses, inscribed in a copy of *Echoes*, presented by the author to the Common-Room of the United Services College, may well serve as an introduction to the study of the classical element in the poetry of Rudyard Kipling. From biographical material in various portions of his prose and poetry and from his somewhat flippant and sacrilegious treatment of the "saints" of ancient days (e. g. in "When 'Omer struck 'is bloomin' lyre"), the scorn of the Latin Primer, its successors, and allies, becomes quite apparent. His brief exposure to the Classics at Westward Ho did not steep the poet in classical lore and tradition as a course in the Universities would have done; but his ardent study of literature brought him into contact with the great spiritual sources of English literature, and his scant classical training left, after all, a deeper impress than the casual reader would suppose. His long residence in India and his association with the military and governmental folk there fitted him to become the interpreter of life in the raw and the literary spokesman of Tommy Atkins. One would be led to believe, therefore, that the poet would not owe a very deep debt to classical literature and history. Nevertheless we do find no slight classical influence at work in his poems.

Probably the most obvious evidences of classical influences in any poet are mythological references and allusions. A careful reading of 543 poems written by Kipling has resulted in the discovery of only 76 such references; these are found in only 35 poems. It may be that this paucity of mythological references has led many readers to suppose that his reaction toward the classical languages is negative.

The Olympian gods are fairly well represented. Zeus (Jupiter, Jove) is mentioned six times. Three times his name appears in oaths or exclamations. Thus, in *Pan in Vermont*, stanza 2, we read "He sold us Zeus knows what!". Twice in the dramatic fragment, *Gow's Watch*, we have "by the Horns of the nine-fold cuckolded Jupiter". In *Poseidon's Law*, Poseidon, in warning his votaries against crooked dealings in vows made to him, adds "Let Zeus adjudge your landward kin whose votive meal and salt At easy cheated altars win oblivion for the fault". Here is also a reference to ancient sacrificial ceremonies. Zeus is also mentioned in *Kopra-Brahm*, and Jove is found in *Gallio's Song*.

Apollo is mentioned or referred to five times. In *A Code of Morals* he is named in association with Cupid. Again, in *Pan in Vermont*, stanza 1, we find "Hub-deep

¹This paper was read at the Fourteenth Annual Meeting of The Classical Association of the Atlantic States, held at The Johns Hopkins University, May 1, 1920.

in slush Apollo's car swings north along the Zodiac". The whole poem is a whimsical skit, replete with mythological allusions, describing the annual visit of a swindling "tree and seed drummer" to the rural regions of Vermont. In the sacrilegious paraphrase of the Aristaeus incident of *Georgics* 4, entitled *The Bees and the Flies*, Apollo is spoken of as "the God of Day". Another reference is found in *How the Goddess Wakened*, 48 ff.: "And in those days, I saw the Sun, My brother, greet me every morn". The whole poem is a pathetic wail of a homesick statue of Aphrodite who is being worshipped as a Virgin Mary.

Poseidon is dealt with throughout the poem called *Poseidon's Law*. The bargain and barter element of ancient religious vows forms the basis of the argument which bids sea-faring men avoid any attempt at hoodwinking the sea-god. Hermes is found twice. The entire last stanza of *The Song of the Banjo* is devoted to an account of the invention of the lyre: "the grandam of my grandam was the lyre". Hermes is also spoken of as "the Stealer", an allusion to his theft of Apollo's cattle. The whole history of music and poetry is summed up in the closing verse: "from Delos up to Limerick and back". The swindling seed-peddler, before mentioned, is invited to "come in for Hermes' sake!".

The absence of any reference or allusion whatsoever to Ares or Mars is most surprising; one would suppose that a poet who is so essentially the interpreter of the soldier-life of an imperial people would surely have some allusion to the God of War. Hephaestus-Vulcan, Hera-Juno, Pallas-Athene-Minerva, and Demeter-Ceres are also neglected. Venus (Aphrodite does not occur) is mentioned or alluded to three times—once with her doves, in *The Second Voyage*, 11 ff.; once in *Our Fathers Also*, stanza 4, and again in *How the Goddess Wakened*, 55 ff.: "I, foam-born, risen from the sea. . .". Diana is found once, and Hecate once, in *The Moon of Other Days*, stanza 4. Vesta is alluded to in the mention of the Vestal Virgins and the antiquity of the cult in *A Song of Travel*, 7 ff. In the majority of instances the references to the gods are in a jesting or semijesting tone.

Among the lesser deities we find Hercules once, in the *Parade Song of the Camp Animals*, 1. In the stage directions of the burlesque *Mask of Plenty*, Dionysus is logged in, together with his leopards. He is also called Liber, in *Pan in Vermont*, stanza 5. Cupid is mentioned (in connection with Apollo, see above) in *A Code of Morals*; in *The Lover's Litany*, 35; in *The Second Voyage*, stanza 1. He is called a "Port o' Paphos mutineer" in the same poem, stanza 3, and the "Boy-God", in *The King*, stanza 7. There is also a poem entitled *Cupid's Arrow*. His sweetheart Psyche is found in *The Butterflies*, last stanza.

The only mention of Pan is in the poem bearing his name, quoted frequently above. In the fifth stanza his "goat's-hoof" is mentioned. The firm of Gee and Tellus' Sons is advertised in the second stanza, and we

meet Pomona in the fifth stanza. Priapus is found in *Gallio's Song*, stanza 5; and Proteus in *The Bees and the Flies*, stanza 1.

The gods in general are referred to in five passages: *Dedication to Barrack-Room Ballads*, "The Gods of the elder days"; *Epitaphs of the War: The Native Water Carrier*, "The Gods are jealous now as then"; *A Recantation*, last two verses, "Not less than Gods have served mankind Though Vultures rend their soul". This reference more correctly applies to Prometheus, however. In the early poem, *Laocoon*, they are referred to twice: "the pitiless far-off Gods".

The Muses are found in the *Dedication to Barrack-Room Ballads*. Clio, muse of history, is mentioned in *Things and the Man*. A harum-scarum Irish sergeant, in *A Levee in the Plains*, invokes them thus: "Come here, ye lasses of swate Parnassis!". The nymphs and the dryads are represented by one allusion each—Cyrene (the mother, by Apollo, of Aristaeus) is mentioned in *The Bees and the Flies*; and nude dryads in the cane-brakes of Java cut the poet's walking-stick (*Kopra-Brahm*, 5). A jesting reference to Atropos is found in *Kopra-Brahm*, 13. "Unless ye owe the Fates a jest, be slow to jest with them" is Poseidon's warning in *Poseidon's Law*. Besides the reference quoted above regarding Prometheus we find another passage dealing with him in *The Native Water Carrier*, "Prometheus brought down fire to men, This brought up water". Nemesis pursues Jill in *The Flight of the Bucket*, a burlesque of the style of Browning, using Jack and Jill as the basis. "Reeling Maenads" occur in *Pan in Vermont*, 7; and "Amazons invincible in war" parade in *The Song of the Seven Cities*. Troy is merely mentioned in *A School Song*. The siege of Troy is probably alluded to in *Laocoon*, 8 ff. Hades occurs twice: once in *The Flies*, near the end of the poem; and in *Carmen Simlaense*, last verse. A reference is made to Ulysses in *The Song of the Banjo*, stanza 4. Styx is realistically described in the early poem, *This Side the Styx*; in it Ixion and Charon are named. Empusa is transferred from the shadowy farther shore of Styx to the modern Hell, in the poem entitled *Tomlinson*.

In *A Song of Travel* we find Hero and Leander and the Argo. In the poem entitled *Cleared*, mention of Phoenix gives point to a stinging rebuke of the notorious Parnell Commission. The Hesperides are met with in *The Second Voyage* and in *Pan in Vermont*, together with "Apples of Gold, of Youth, and Health". The Isles of the Blest are found in several passages of *The Three Decker*; Atlantis once in each of the following poems—*The Miracles*, *Peace of Dives*, *Song of the Seven Cities*.

There are some twenty allusions or references to historical events connected with classical antiquity. None of them, however, shows any very intimate knowledge of Greek or Roman history. They have to do mainly with those events that almost any Secondary School student of history would be likely to know.

In the Parade Song of the Camp Animals, Alexander is mentioned by name only. In Poseidon's Law there is a passing reference to the defeat of the Corinthians by the Athenian admiral Phormio, in the early years of the Peponnerian War. The very early contact of the Greeks and the Britons is hinted at in The River's Tale. Greek naval equipment is represented by "biremes" in the poem entitled The French Wars; and in Poseidon's Law, in a passage in which they are joined with "catafracts". In the latter poem the terms "thranite" and "thalamite" also occur.

The references to Roman history may be grouped under three heads: (1) those dealing with more or less authentic history; (2) those dealing with the Roman occupation of Britain; and (3) those dealing with more or less legendary history. A reference to the ransom of Rome from Brennus is found in the poem entitled France, 52: "Since the sword of Brennus clashed in the scales at Rome" (see Livy 5.38). The reference to Cleopatra in The Craftsman may possibly be to Shakespeare's tragedy. The wide acceptance of Mithras by the Roman army is illustrated by A Song of Mithras, which purports to be a hymn of the Thirtieth Legion (circa 350 A.D.). The sack of Rome and her loss of power form the burden of The King's Task, 1.

The arrival of the Romans is mentioned in Sussex, stanza 4. The landing of Caesar is the theme of Puck's Song, stanza 9. Two and a half verses near the end of The River's Tale epitomize the arrival of the Romans, their occupation of the land, their engineering triumphs, and their departure. The "galleys of Caesar" are mentioned in The French Wars. Several other passages dealing with the Roman occupation of England are found in A Pict Song, which contains references, also, to the attempt to conquer Scotland and the building of the Great Wall. Particularly touching is the appeal of the old Roman centurion, in The Roman Centurion's Song, to his *legatus* for permission to remain in England. He makes mention of the Wall and refers with pride to the achievements of the Romans during their occupation, and to his cohort. Britain under Roman domination in the time of Diocletian furnishes the back-ground of the earlier verses in the poem called The Land. A whimsical Latinization of the name Hobden is Hobdenius, the name of a small landholder in the same poem. A certain centurion, Julius Fabricius, is also a prominent figure. The downfall of Roman rule and the invasion of the Picts are important incidents in The Pirates in England, an account of the Anglo-Saxon invasions of 400-600 A.D.

The legendary material is rather more meager. The famous razor and whetstone story of Livy 1.36 is met with in An Imperial Rescript. Aeneas is found only once, in A Tree Song. In the same poem Troy parades as "New Troy Town (from which was London born)". In the second stanza we find "Ash of loam was a lady at home When Brut was an outlaw man!". According to Geoffrey of Monmouth, Brut (Brute or Brutus) was a grandson of Aeneas. He is said to have been respon-

sible for the death of Aeneas, and as a consequence was compelled to flee from the land. After various wanderings he came to Britain, destroyed the race of giants dwelling there, and established "New Troy Town" (see above). The entire poem Romulus and Remus tells of the quarrel between the two brothers. While Kipling's treatment of the legend is somewhat flippant, as is the case in his handling of much of the classical material, nevertheless he catches the true significance of Romulus's victory.

These references are found in fourteen poems only, not a great showing of classical influence. A more direct influence will be found in six passages. Cicero's famous sentence, *cum tacet, clamant*, may be the original inspiration of "by silence shall ye speak", to be found in The Coastwise Lights, last verse. "They change their skies above them But not their hearts that roam", in The Native Born, stanza 2, is taken from Horace, Epp. 1.2.27. Poseidon's Law, stanza 1, is indebted to Horace's *Illi robur et aes triplex* (Carm. 1.3.9). So possibly is A Roman Briton Song, stanza 4. "Hail and farewell! We greet thee", in The Veterans, is suggested by Catullus's famous *Ave atque vale* (101.10). Probably to Horace is due the verse in Poseidon's Law, stanza 7: "And moist with much Falernian or smoked Massilian juice". The Homeric phrase, 'high-bosomed dames', is echoed in "the tall deep-bosomed women", in The Native Born.

Actual Latin phrases and expressions are found in a number of poems. They are, in most instances, however, such as are in common use in the diction of nearly all English writers. We find *modus operandi* in The Post that Fitted; *imprimis* in Pagett, M. P., stanza 4, and in Griffin's Debt. The preposition *per* is used five times: "*per* heliograph" (A Code of Morals); "*per annum*" (McAndrews' Hymn); "*per runner*" (The Overland Mail, stanza 2); "*per fancy*" (The Three Decker, stanza 3); "*per mensem*" (Army Headquarters, stanza 5). *Salve* is found in The Lost Legion, last stanza; *Numen adest* in Pan in Vermont. In The Files (near the end) we find, "When of everything we like we shout ecstatic: '*Quod ubique Quod ab omnibus*' means '*semper*'"! In the penultimate verse of the same poem we have, "Which is greatness . . . *vide press!*". The famous motto of the Royal Regiment of Artillery, *Ubique*, 'Everywhere', is the title of a poem interpreting the expression in terms of war-experiences. The changes are rung with regard to the pronunciation of the word.

Other poems with Latin titles (found mainly in his Early Verse) are *Donec Gratus Eram*, a parody, in Devonshire dialect, of Horace, Carm. 3.9; *Caret*, a poem dealing with the emptiness of life; *Credat Judaeus*, a poem satirizing the love vows of various couples of different stations in life (compare Horace, Serm. 1.5.100); *Solus cum Sola*, dealing with a lad and a lass strolling on the beach; *Requiescat in Pace*; *Quaeritur*; *Ave Imperatrix*, addressed to Queen Victoria on the occasion of the last attempt upon her

life; Carmen Simlaense (the latter word is a Latinization of the word Simla); and, finally, Et Dona Ferentes, indebted to Vergil, Aen. 2.49.

Misquoted from Horace, Carm. 2.14.1, *fugaces . . . labuntur anni* is "labuntur anni fugaces" in The Maid of the Meerschaum. From the Vulgate probably come two expressions—one in The King's Job, 21-22, "He said 'My dear, ex ore parvulorum', which is Latin for Children know more than grown-ups would credit" (compare Matt. 21.16), the other in The Bells and Queen Victoria, 45, "Gloria in excelsis" (compare Luke 2.14). From the Church Ritual comes "Libera nos, Domine", in the first and the last stanzas of The Wet Litany. Carnifex (The Undertaker's Horse) and Artifex (McAndrews' Hymn) are naturalized Latin words.

"He brake the Oracles in two" is said of Joseph Chamberlain, in Things and the Man. In Boh da Thone, 47, we find "Till in place of the Kalends of Greece men said", etc. The grilling of school-boys in syntax is hinted at in Arithmetic on the Border, stanza 4: "Who knows no word of mood or tenses". Euclid is mentioned in the same poem. Roman gladiatorial combats are lugged in to give point to a passage in The Flight of the Bucket. The famous passage in Aeneid and the Laocoon group are the sources of a vivid description in a poem called Laocoon. The common debt of England and France to Rome is the theme of the poem France, 8-9: "Ere our birth (remembrest thou?) side by side we lay Fretting in the womb of Rome to begin the fray".

The burlesque paraphrase of the Aristaeus incident in The Bees and the Flies has already been discussed. To Horace, probably, we are indebted for the refrain in Rimini (a clever poem, purporting to be the marching song of a Roman legion of the late Empire): "When I left Rome for Lalage's sake". A Translation is the title of an alleged translation (in typical school-boy style) of an ode which the poet declares to be from Horace, Carm. 3.5. It deals with the modern physical-chemical-biological sciences.

Mention of Aesop is made, in The Fabulists, and of Hippocrates, in Our Fathers.

Modern or quasi-modern Latin or Greek expressions are "Regis suprema voluntas Lex", in A Death-Bed; "Placetne, Domini", in the Inscription to Echoes; "pro tem.", in The Maid of the Meerschaum; and, finally, the thoroughly modernized Eureka, in The Flight of the Bucket.

We may conclude, I think, that, while there is not a great mass of classical material in Kipling's verse, there is at work an influence that is quite strong. As has been said before, many of the references and allusions are such as any well-read or well-educated Englishman would be familiar with; but it will also become evident to any one reading and rereading the poems involved, that the poet is not dependent upon a Dictionary of Classical Antiquities for his information, nor has he at his elbow a Manual of Mythology. His use of a myth is generally to the point, even when he is most flippant.

In his use of other material he manifests an understanding of the real spiritual significance of our inheritance from Greece and Rome. While it may be true that Tennyson, as a recent writer has said, is the last of the poets who will consciously follow the classical tradition in their works, Kipling is one of the many more or less recent poets whose works are to a marked extent indebted to Greece and Rome for beauty and power².

University of Pittsburgh.

H. W. GILMER.

REVIEWS

Q. Horati Flacci Carminum Librum Quintum a Rudyardo Kipling et Carolo Graves Anglice Redditum et Variorum Notis Adornatum ad Fidem Codicum MSS. Edidit Aluredus D. Godley. Editio Altera. Oxonii apud Basilium Blackwell. MDCCCCXX.

Only British scholars could produce such a lepidus novus libellus, but every lover of Horace will take it to his heart! Here we have Horatius redivivus, the genial, sociable, reasonable Horace, readjusting his old theories of life to the new conditions of England during the World War! Caelum non animum mutant qui trans mare currunt. After nineteen centuries in the Isles of the Blest he returns among us, his art unimpaired, his vigor unabated; the same realist, yet imbued with a new and enlightened spirit of patriotism; still the mouth piece of the Muses, the friend of Maecenas and Vergil, the sly mentor of Leuconoe, Neobule, Chloe, Florus, Xanthias, and Lollius; his vein of satire, a bit chastened, but resolutely reconciled to the needs of the State. So, e. g., inviting Bibulus to a repast, he writes *fonte potabis data Bandusino pocula*.

In typography the Carmina, Praefatio, and "Critical Notes" are a perfect facsimile of the Oxford Classical Texts! Three odes are Latin versions of poems by Mr. Rudyard Kipling; the rest appear to be versions of English originals by Mr. Charles L. Graves, although the latter may also have had a hand in constructing the Latin text. But the "editor", Mr. A. D. Godley, the well known (Oxford) Latinist, was the moving spirit in the circle that created the *libellus*. Many Americans are familiar with his Fables of Orbilius, a hoax only in name! The publication, as a practical joke, of one's own writings under the name of some famous author, unmistakably in his authentic style and manner, is a humorous device, hoary with age. Among the Greeks, the Romans, and the Humanists imitation was a recognized feature of their rhetorical and aesthetic theories, as has been set forth in the works (doctis, Iuppiter, et laboriosis!) of Peter (Wahrheit und Kunst, Geschichtsschreibung und Plagiat im Klassischen Altertum, 1911) and Stemplinger (Das Plagiat in der Griechischen Literatur, 1912). Vida, in 1527, declared, in his *Ars Poetica*, *Nec pudet interdum alterius nos ore locutos*.

²An interesting supplement to this paper is the review below, pages 181-183, of "Horace, Liber Quintus", by Messrs Kipling, Graves, and Garrod.

More than twenty-five years ago Mr. Roswell Martin Field (with Eugene Field, in *Echoes from the Sabine Farm*) published "At the Ball Game (Hor. Od. V 17)". And Mr. Kipling, in "Diversities of Creatures", wrote what purported to be Horace, Odes 5.3: "There are whose study is of smells", etc. As the latter poem is translated as the prologue to Mr. Godley's collection, very possibly it suggested to him the brilliant idea of issuing a complete *Liber Quintus*, for it is the modern counterpart of Ode 1.1.3 *Sunt quos curriculo pulverem Olympicum*. Mr. Godley's sixth ode is a version of Mr. Kipling's *The Years Between*:

The everfaithful sword returns its user
His heart's desire at price of his own blood.

The thirteenth ode (for which three variant Latin versions are given in the Appendix) has not, I think, been printed in any of Mr. Kipling's books. It begins:

Why gird at Lollius if he care
To purchase in the city's sight,
With nard and roses for his hair,
The name of Knight?

It is a somewhat satirical modern pendant to *Carmina* 4.9, one of Horace's finest lyrics, addressed to his friend Lollius, whose reputation for integrity was sadly under suspicion in a later generation. The fact that this poem of Mr. Kipling's appears in four versions (first in Sapphics; in the Appendix, twice in Alcaics and once in the Epodic distich) suggests that Mr. Kipling wrote it expressly for the coterie who arranged the *libellus*. In fact, elaborating a *motif* used in his inimitable story *Regulus*, Mr. Kipling contributes the finale to the book, an ignorant schoolboy's painful attempt to retranslate the sixth ode back into 'literal' English! ("Carmen ut videtur sextum incertae aetatis scholiasta pedestri oratione Anglice ita reddidit: 'Weapons too faithful offer them using all things mixed with blood'; etc.).

The *Liber Quintus* is the joint product of Messrs. Godley, John Powell, and Ronald Knox, of Oxford, and Allan Ramsay, of Cambridge. It would appear that the odes are Latin versions of English poems by Mr. Kipling and Mr. Graves. The humorous *Praefatio* was written by Mr. Godley in collaboration with Mr. Knox; but the critical apparatus, an amusing burlesque, is largely the work of Mr. Knox. We are assured that the best codex of *Liber Quintus* is preserved in the Museum of Painting of the Grand Panjandrum at Baden (in *Badensi Grosspaniandrumpinacotheca*). Persistent doubters of the authenticity of the *Liber Quintus* are referred to the perplexity of

vir ille alioquin venerabilis Tomirotius, propter Latinitatis elegantiam Tullius alter a Patagoniensibus suis merito appellatus; qui se post vitam his studiis deditam "neque caput rei neque caudam facere posse" autumavit. . . . Ubi sunt istae tenebrae, ubi posterioris aevi indicia? Legat qui modo Latine sciat; totam rem luce clariorem esse confitebitur.

It is Horace in Wonderland; a delicious *jeu d'esprit*, written, perhaps, by a group of war-weary scholars as a solace, much as the *Decameron* purports to have

arisen from an attempt to while away the period of the plague at Florence.

Doubtless the fable teaches that painstaking textual critics and scientific interpreters of literature must not, from too conscientious a devotion to their jealous mistress, lose both their sense of humor and their sense of proportion.

The contents of the *libellus* may be gathered from the following statement:

- Ode I. (Alcaic). To Naso, After Kipling. Horace's ruling passion is not chemistry, biology, or engineering, but, as always, poetry and philosophy.
- II. (Sapphic). To Maecenas, on their intimate talks with Vergil.
- III. (Ionic a Minore). To Neobule. Horace is cowed by the Emancipated Woman.
- IV. (Greater Sapphic). To Florus, home on crutches from the (Parthian) front, more interested in liquid fire, poison gas, and hand grenades than in mythological themes, and more keen for Tyrtaeus, the martial bard, than for Homer and the Lesbians. "Needs must I count it far the nobler part To die for country than to live for art".
- V. (Trochaic strophe; like Horace, *Carm.* 2.18). On War-gardens and "farmerettes"!
- VI. (Alcaic). After Kipling. A solemn appreciation of the British soldier's steadfastness and high purpose. In the spirit of Horace, *Carm.* 3.1-6.
- VII. (Fourth Archilochian strophe; Horace, *Carm.* 1.4). The lesson of the spring time—daylight-saving and war-economy: "For whenever extravagance urges 'Be bold', Economy whispers 'Refrain'".
- VIII. (Greater Asclepiadean). To Leuconoe, that she refrain from consulting mediums and the ouija board in order to hold converse with the dead.
- IX. (Alcaic). A recantation of the sentiments of Horace, *Carm.* 2.15 (*Iam pauca aratro iugera*) since war-gardens were replacing pleasure-parks.
- X. (First Asclepiadean Strophe). The fame of those who fell in the Great War will be more enduring than Horace's *monumentum aere perennius*.
- XI. (Third Asclepiadean strophe). To Chloe; "clad simply and sedately, in Livia's canteen".
- XII. (Sapphic). To Bibulus, on war-time prohibition: "But oh, how little did I think,
That I should come, the festive Flaccus,
To follow Pindar's rule of drink,
And turn my back on Bacchus!"
- XIII. (Sapphic). To Xanthias. After Kipling's "Why gird at Lollius". The social climber contrasted with the man who *integer vixit*.
- XIV. (Alcmanic). To the Muses that they return from their haunts on Olympus and end the reign of Jazz.
- XV. (First Asclepiadean Strophe). On the dauntless British cargo-ships that "keep our homes together and give the people bread".

Faultless meter and thorough assimilation of the Horatian verbal economy, thought, and technique characterize the odes of the *Liber Quintus*. I have noticed only one erratum; in the *Praefatio*, page v, line 15, read *hanc* for *hunc*.

Many American scholars affect to be unable to see the utility of Latin verse composition either as a discipline or as an art. But surely the choicest output of the British scholars in the field of Neo-Latin poetry

reveals a long, loving, and intimate association with the best Latin masters, which, when combined with sound critical sense, commends their literary judgments.

UNION COLLEGE,
Schenectady, N. Y.

GEORGE DWIGHT KELLOGG.

Thucydides, Book IV, Chapters I-XLI (Pylus and Sphacteria). Edited by J. H. E. Crees and J. C. Wordsworth. Cambridge: at the University Press (1919). Pp. xvi + 96.

In a brief Preface it is stated that this edition has been prepared for those who have not long been studying Greek and who have reached the stage of the "First School Examination". A vocabulary has therefore been added (72-96). The book contains also a map of Pylus and Sphacteria. The Introduction (ix-xv) deals with the life and work of Thucydides and the contents of his history, Book IV, Chapters I-XLI. Mr. Crees, author of the Introduction, writes enthusiastically of Thucydides as a historian. Thucydides's history, he says, "would at any time have been a great work, but for its date it is in its conception a marvellous achievement, and the expression of a person lity which compels respect". Thucydides necessarily, as a true Athenian, was a partisan, but he was none the less able to efface his partisanship and "achieved a monumental impartiality". Thucydides, the aristocrat, is so fair to Cleon that "the champions of Cleon must, and can base their championship on the evidence of Thucydides". There are 38 pages of notes to 33 of the Greek text. Yet, I suspect, in more than one place, the student who has not "long been studying Greek" would need more assistance than the authors give him toward the interpretation of the text.

C. K.

A NOTE ON THE RED RAIN IN ILIAD 16.459

While listening recently to some lectures of Professor David M. Robinson on Homer, I was led to ask: Are the following passages of the Iliad merely the product of the poet's imagination or do they refer to real natural phenomena?

In Iliad 16.459 we read¹

She spoke nor did the sire of Gods and men
Unheeding hear, but poured down on the earth
Rain drops of blood, so honoring his dear son,
Him whom Patroclus was foredoomed to slay
In Troy's rich soil far from his native land.

In Iliad 11.54 we read:

Zeus roused an evil blare of war and sent
Down from high heaven his rain drops stained with blood.

Again in Hesiod, Shield of Heracles 383-385, in a passage perhaps imitated from the above, we have:

Loud thundered Zeus, the counselor, flinging down
From heaven bloody rain drops, setting thus
A sign of battle to his great-souled son.

¹The translations are my own. So are the italics in the passages quoted.

In short, is there such a thing as red rain, apart from the effluvia of butterflies as suggested by Buchholz, Die Homerische Realien, 3.91, and is Homer justified in the use he makes of it? That there is and that Homer is better acquainted with and truer to nature than some of his critics is shown by the following note appended to certain verses of John Ruskin's Poem, The Broken Chain (Geo. Allen, Library Edition of John Ruskin, 2.177 [1903]). The verses are:

Like purple-rain at evening shed
On Sestri's cedar-darkened shore.

The note runs thus:

I never saw such a thing but once, on the mountains of Sestri in the Gulf of Genoa. The whole western half of the sky was one intense amber colour, the air crystalline and cloudless, the other half grey with drifting showers. At the instant of sunset, the whole mass of rain turned of a deep rose-colour, the consequent rainbow being not varied with the seven colours, but one broad belt of paler rose; the other tints being so delicate as to be overwhelmed by the crimson of the rain.

I have myself witnessed red rain in Chatham, Massachusetts, over Nantucket Sound. When one lives in the country and on the sea year in and year out, one acquires a wholesome respect for the observing powers of the classical poets, notably Homer. The phenomenon occurred at sunset, with drifting curtains of rain between the observer and the sun. These the red rays of the sinking orb shot through and through with deep crimson that faded and revived as the curtains of rain fell and succeeded one another. There was no rainbow, as the rain was between the observer and the sun, for one always sees a rainbow when he is between the rain and the sun (or the moon, in the case of a lunar rainbow, which is very rare), and of course the luminary cannot be very high in the heavens in either case.

Given such a phenomenon, Homer's application is obvious and justified, as the following quotations from Byron, Sardanapalus, and Turner, Fallacies of Hope, prove. In Byron, the Chaldean priest says of the sinking sun:

How red he glares amidst those deepening clouds,
Like the blood he predicts.

Turner's lines were over a picture of The Fall of Carthage:

While o'er the western wave the ensanguined sun
Is gathering huge a stormy signal spread,
And set portentous.

ROGERS FELLOW IN CLASSICS,
THE JOHNS HOPKINS UNIVERSITY.

CAROL WIGHT.

CICERO, CATILINAM 2.4, ITERUM

Utinam ille omnis secum suas copias eduxisset! Tongilium mihi eduxit, quem amare in praetexta coeperat; Publicium et Minucium, quorum aes alienum contractum in popina nullum rei publicae motum afferre poterat, reliquit. Quos viros! quanto aere alieno! quam valentis! quam nobilis!

Until Professor Herrouet endeavored, in THE CLASSICAL WEEKLY 14. 87, to refute my punctuation

of this passage (THE CLASSICAL WEEKLY 11. 96), it never occurred to me that any one could fail to see the irony in the words *quanto aere alieno! quam valentis! quam nobilis!* I see, however, that Professor D'Ooge, in his note on *Publicium et Minucium*, says, "The orator mentions them in contrast with the conspirators of high rank that had remained in the city", and that, in the edition by Messrs. Roberts and Rolfe, the note on the same passage reads "Their great debts and consequent desperation are contrasted with the comparative harmlessness of Publicius and Minucius". Professor Bennett, on the other hand, says, "Ironical. The orator really means *how worthless, how low*".

The tenor of the whole oration maintains this idea of contempt for those who sympathize with Catiline morally, but are too weak to follow him. I quote, in conclusion, a few expressions of this thought that occur in Sections 5-11 (many others equally strong and unmistakable are found later):

Itaque ego illum exercitum . . . magnopere contemno. . . . Hos, quos video volitare in Foro, quos stare ad Curiam, quos etiam in Senatum venire, qui nitent unguentis, qui fulgent purpura, mallem secum suos milites eduxisset. . . . O fortunatam rem publicam, si quidem hanc sentinam urbis eiecerit! . . . Hunc vero si secuti erunt sui comites, si ex urbe exierint desperatorum hominum flagitiosi greges, o nos beatos, o rem publicam fortunatam! . . . Patrimonia sua profuderunt, fortunas suas obligaverunt; res eos iam pridem deseruit, fides nuper deficere coepit . . . hoc vero quis ferre possit, inertes homines fortissimis viris insidiari, stultissimos prudentissimis, ebriosos sobriis, dormientis vigilantibus? . . . suscipio inimicitias hominum perditorum. . . . Proinde aut exeant aut quiescant, aut, si in urbe et in eadem mente permanent, ea quae merentur expectent.

NEWTOWN HIGH SCHOOL,
New York City.

CLYDE R. JEFFORDS.

THE CLASSICAL ASSOCIATION OF THE MIDDLE WEST AND SOUTH SOUTHERN SECTION

The first annual meeting of the Southern Section of The Classical Association of the Middle West and South was held in Columbia, South Carolina, February 24-26 (see THE CLASSICAL WEEKLY 14.104). The programme was as follows:

Address of Welcome, W. S. Currell, President, University of South Carolina; Response for the Association, Professor George Howe, University of North Carolina; Illustrated Lecture, Roumania, Youngest Daughter of Rome, Dr. Charles Upson Clark; Recent Inscriptional Literature, Professor G. A. Harrer, University of North Carolina; Some Foreign Words Naturalized, Professor Alfred P. Hamilton, Millsaps College; Lucretius, A Religious Reformer, Professor E. W. Bowen, Randolph Macon College; Latin By Correspondence for High Schools, Professor G. F. Nicolassen, Oglethorpe University; Aristophanes the Modern, Professor Charles W. Peppler, Trinity College, Durham, North Carolina; The Classics at the University of South Carolina, Major J. F. J. Caldwell, Newberry, South Carolina; The Latest Words from Italy and the Balkans (illustrated lecture), Dr. Charles Upson Clark; Some Notes on Juvenal's Fifth Satire, Professor H. M. Poteat, Wake Forest College, Wake

Forest, North Carolina; Classical Authors in Their Use of Sources, Professor C. E. Boyd, Emory University, Georgia; Quiet Humor in Tibullus, Professor David M. Key, Millsaps College; The Place of Greek in Our Schools, Professor A. W. McWhorter, Hampton Sidney College, Virginia; General Literature and the Teacher of the Classics, Professor Josiah B. Game, Florida State College for Women; The School of Hellas, Mr. Fairfax Harrison, President, Southern Railroad; Buried Cities of Asia Minor (illustrated lecture), Professor David M. Robinson, The Johns Hopkins University; Two Empires, Professor W. D. Hooper, University of Georgia; The Revelation of Aeneas's Mission, Professor George Howe, University of North Carolina; Open Forum, High School Problems, conducted by Professor Josiah B. Game.

C. K.

CLASSICAL CLUB OF GREATER BOSTON THE CLASSICAL ASSOCIATION OF NEW ENGLAND, EASTERN MASSACHUSETTS SECTION

The Eastern Massachusetts Section of The Classical Association of New England held its fourteenth annual meeting, in conjunction with a meeting of The Classical Club of Greater Boston, at Harvard University, Saturday, February 12. The programme was as follows: A Word of Welcome, Rev. Willard Reed, President of the Classical Club of Greater Boston; The Latin Comprehensive Examination, Mr. Earl W. Taylor, Roxbury Latin School; An Experiment in Vocational Latin, Miss C. Carlotta Wiswall, Melrose High School; Latin and Dressmaking, Miss Grace W. Ripley; Latin and Salesmanship, Miss Grace T. Blanchard, High School of Practical Arts, Boston; Standardized Tests and the Teaching of Latin, Professor Alexander J. Inglis, Harvard University; Lantern Talk, Excavating in the Sudan, Mr. Dows Dunham, Assistant Curator of Egyptian Art, Boston Museum of Fine Arts.

ALBERT S. PERKINS, *Censor*.

CLASSICAL LEAGUE OF PHILADELPHIA

The annual meeting of the Classical League of Philadelphia was held on Saturday, March 12, Miss Jessie E. Allen, of the Philadelphia High School for Girls, presiding. Routine business included among other things the reading of the Secretary's report. This reviewed briefly the year's activities, and demonstrated the League's vigor and strength. The meetings held during the year were more successful than any others in its history. The membership is now 133—all professional classicists. One enthusiastic member suggested that it is the strongest local association of professional classicists in America. Letters were read from two members of the League who are spending the year at the American Academy in Rome—Professor Walton Brooks McDaniel, of the University of Pennsylvania, and Dr. Ethel Chubb, of the Philadelphia High School for Girls. Officers for the coming year were elected as follows: President, Dr. Richard M. Gummere, Headmaster of the William Penn Charter School; Vice-President, Dr. Bessie R. Burchett, of the South Philadelphia High School for Girls; Treasurer, Gertrude Bricker, of the West Philadelphia High School for Girls; Secretary, Arthur W. Howes, of the Central High School.

The intellectual feature of the meeting was an illustrated talk on The Appeal of Greek Sculpture, by Dr. Rhys Carpenter, Professor of Classical Archaeology in Bryn Mawr College. Dr. Carpenter set forth with convincing force and copious illustrations the essential characteristics and inner meaning of the successive schools of Greek sculpture.

ARTHUR W. HOWES, *Secretary*.